

WASHINGTON

Two from Flanders

VELVETS



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Berlinde de Bruyckere and Philip Huyghe

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Berlinde de Bruyckere and Philip Huyghe

Essays by
Max Borka and Stuart Morgan

Introduction by
Terrie Sultan

GalleryONE

Washington Velvets (Two From Flanders): Berlinde de Bruyckere and Philip Huyghe
January 27 - April 8, 1996

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Introduction and Acknowledgments

Berlinde de Bruyckere and Philip Huyghe take everyday life as a source of inspiration, while paying artistic tribute to the deep and rich heritage of Flemish aesthetic traditions, known to us historically through artists as diverse as James Ensor, René Magritte, and Marcel Broothaers. De Bruyckere and Huyghe investigate the intersection between concrete, familiar reality, and the realm of the imagination, creating transformations that render the familiar strangely mysterious. Often ironic, their work combines the sculptural tradition of found and reinvented objects with subtle psychological subtexts.

De Bruyckere alternatively uses materials related to the home (such as blankets) or to poetic romanticism (lead roses) to evoke the dueling sensibilities of comfort and anxiety. For *GalleryONE*, de Bruyckere has created a room-sized carousel or clothes-rack from which dozens of colorful blankets are hung, folded and presented as if in a home or a store. De Bruyckere has altered her found blankets by sewing the phrase "innocence can be hell" along the bottom of each piece. Playing against the Minimalist tradition of large-scale geometric sculpture, this work elevates the quotidian by injecting metaphors for personal experience.

Rich with humor and irony, Philip Huyghe's work is defined by a host of ambiguities of form and meaning. Like de Bruyckere, Huyghe takes an almost surrealist approach to images: in his sculpture, everyday things such as cake molds, houses, shoes, radiators, and dresses, undergo transformations to such an extent that their meanings are completely altered. In *Joly and Jacqueline*, 1992-95, we see two human-scaled, cast aluminum cake molds that rest in glass vitrines. Like the romantic fable of Sleeping Beauty, this work evokes both romantic love and darker notions of the ultimate sleep, death.

Artists share themes and concerns internationally, and it is the goal of the Corcoran's *GalleryONE* series to provide a forum for the presentation of these ideas. This project, presenting two Flemish artists in their first American museum exhibition, is the culmination of almost two years of discussion and research, and came about through the advice and support of a number of curators, artists, collectors, and gallerists.

I would especially like to express my appreciation to Vera van Laer and Katerina Paras for making it possible for me to visit Brussels, Antwerp, Gent, and Bruges to make studio visits and become familiar with Belgian artists, and for their continued support for the project. Florent Bex, director of the Museum van Hedendaagse Kunst, Antwerp, and Jan Hoet, director of the Museum van Hedendaagse Kunst, Gent provided valuable information, direction, and advice. Max Borka and Stuart Morgan have contributed informative and thought provoking essays for the catalogue.

Formulating the content of such an exhibition for presentation in the United States is only the beginning, and this exhibition could not have taken place without the generous support of a number of individuals. We owe special gratitude to the Government of Flanders, supporting Flemish excellence in the visual arts, and to Bart Hendrickx, Attaché of the Flemish Community at the Embassy of Belgium, and his assistant Françoise Maertens for their assistance in working with the Government. J. Van Breda & Co., Assurance and Banking, Antwerp, Belgium; Sabena Air Lines; Vera van Laer; the National Endowment for the Arts; the FUNd at the Corcoran; and Mark Keshishian & Sons, Inc., all provided additional support for the exhibition. Special thanks to the Carlyle Suites Hotels for helping house the artists during their installation.

Meeting Berlinde de Bruyckere and Philip Huyghe, visiting them in their studios, and learning about their art has been a pleasure. I am pleased to have the opportunity to present their work at the Corcoran, introducing both artists to the American public for the first time.

Terrie Sultan
Curator of Contemporary Art



The background of the page is a faint, sepia-toned illustration of a wicker basket. The basket is filled with numerous roses, some in full bloom and others as buds. The wicker texture of the basket is clearly visible, with the rim curving upwards on the right side. The overall tone is soft and nostalgic.

Berlinde de Bruyckere

Killjoy was here

A wet blanket from Flanders

by Max Borka



Mention the name of the Corcoran Gallery of Art in conversation, and you can be assured that a few seconds later someone will mention the name of a nearby building. Recent events once more confirmed that the politics practiced in that building have little to do with art. But it is the most famous house in the world, and the strongest symbol of American politics. It is impossible not to think of that, when as an artist one is invited to show at the Corcoran. And the challenge increases when the invitee is an artist who wants to show that "innocence can be hell." The very name, the White House, reinforces the characteristics that American presidents love to be remembered for: accountability, honesty, righteousness, decency. But behind the doors, the official residence of the American president has become the central arena for discussions on the advisability of taking action against Third World genocide, in view of the next American elections.

One project that Berlinde de Bruyckere originally had in mind for Washington, was not realized in the end. De

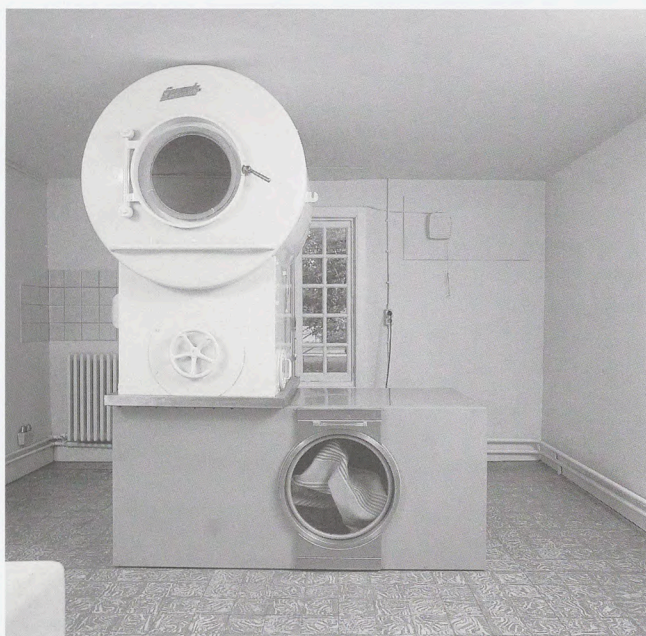
Bruyckere planned to put a woman high up in a tree in the park directly across the street from the museum. She presented a similar sculpture last summer, during her solo show in the Open Air Museum of the Middelheimpark in Antwerp. In Middelheim, a woman sat on a tree's branch, her arms clinging firmly to the trunk. Most of her body was hidden under a heap of blankets that had been thrown over her head. Visitors could only see part of the woman's naked arms and legs. She pressed her covered forehead so convulsively against the tree that it seemed she wanted to merge with the trunk, to become the tree. "She's like a child that hopes: if I cannot see them, they won't be able to see me," says de Bruyckere.

The blankets were of a poor quality, the kind that can be found in huge piles at the Salvation Army. High heaps of them are also stocked in de Bruyckere's studio in Gent. By looking closer at the bottom seam of these blankets, one can see the message, sewn in tiny letters: "Innocence can be hell." The walls of de Bruyckere's studio are covered with clippings from newspapers and magazines: pictures of Third World women and their families innocently sitting and gazing in front of their shaky tents built from wood and blankets. But passers-by at the Corcoran Gallery of Art would certainly not have needed these pictures to sense the relationship between that half naked and shabby woman sitting in a tree and the homeless, the



Untitled, 1993, blankets, haystacks

refugees, and the nomads throughout the world. The contrast between this woman—made from immaculate white marble but wishing to become invisible—and the White House—the presidential residence of one of the world's most powerful nations—would have made that dichotomy all the clearer. Especially in these bitter cold months, her bare legs would serve also as a reminder of the misery of the poor and displaced everywhere.



From a certain distance, de Bruyckere's women look very real. In the past, this caused one of her works to be removed from an exhibition in a public park. There had been complaints about one of her women who was floating face down on the surface of a pond, half covered by a blanket. When she talks about this work, de Bruyckere refers to all those other bodies that she saw drifting on her television screen during the genocide in Rwanda. But looking at the drowned woman, one was also reminded of the fate of Ophelia, and the tragedy that inevitably led to her death. Too much love had become fatal to her.

For the Corcoran Gallery of Art, de Bruyckere has installed two monumental wooden poles, from which a series of blankets are arrayed, like clothes hanging from a clothesline. The poles seem like medieval flagpoles that still decorate old monuments in Flanders. It is as if de Bruyckere wanted to say: "these are my flags and emblems, this is my message to the world." De Bruyckere's banners are not printed with the fierce

Flemish Lion, nor the graceful French lilies. These are simple blankets. They don't call for a battle, but offer warmth and comfort. Each one is unique, yet each bears the same sentence around the hem: innocence can be hell.

"A blanket is magic," says de Bruyckere, "It has a soul of its own. It covers you up, and makes you feel like the child that is safe inside, in the pouring rain. But there is also a flipside. When too long under such a blanket, you lose all sense of direction." She was her own model when making the marble women that had been hiding in a tree in the Middelheimpark. For hours and hours she sat in the tree near her studio, her head covered with blankets. "It was a heavenly feeling. As if I had returned to my mother's womb. But after some time, I started losing my breath. I was suffocating." It is exactly this ambivalence that she seeks to express in her work.

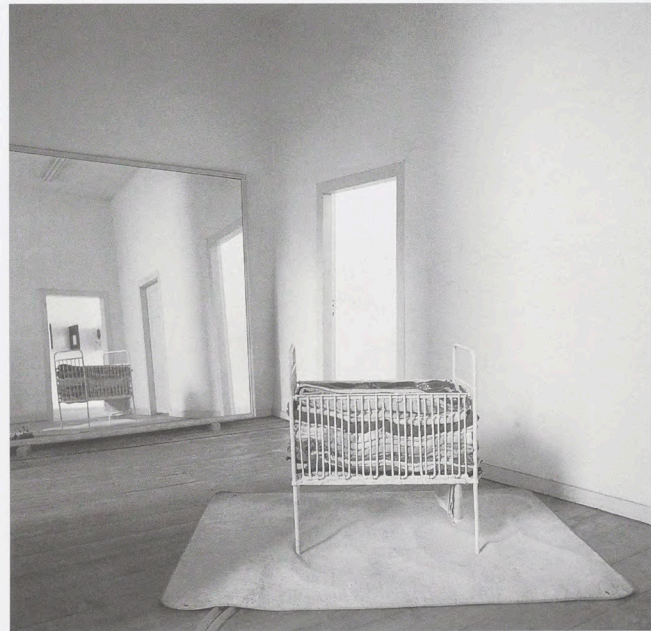
On several occasions de Bruyckere had also covered common haystacks with an array of multicolored blankets. Until the late nineteenth century, these stacks were one of the favorite themes of impressionist painters, but today they have almost totally disappeared, especially in a country like Flanders, where the landscape has eroded in the face of the expanding cities. De Bruyckere goes back to her memories as a child

when she mentions these ricks when one could feel totally happy hidden in such a tent, away from the eyes of the world. But beneath this feeling of security lies a gnawing anxiety. What if the stacks were suddenly mowed down while one was safely tucked inside? And what if there was no more oxygen left? Would one suffocate?

These anxieties are central to de Bruyckere's work. How far can you go, she asks. How long can we hide, and pretend to be innocent. How can we continue to live our lives as if nothing has happened, while so many people are massacred elsewhere. We barricade ourselves into our haystacks. And yet, with all the passages sealed, the only future left is a slow death by suffocation. Our craving for happiness, our longing to become hay or a tree, could well be a one-way passage to hell. There is no sense in going back to the womb. It is life's beginning, but also the end.

I first met Berlinde de Bruyckere in 1990, when she had just graduated from the Academy of Art in Gent, and received the most significant award for contemporary art in Belgium, the *Prix Jeune Peinture*. De Bruyckere didn't paint. Her passion was sculpture, and her work was minimal, abstract, and severe. There was a subtle reference to cages in her sculptures, and they were exclusively made with cold and hard materials like steel, concrete, and glass. It was only in 1993 that she draped her sculpture with blankets. *Het Dekenbuis*, literally "The House of Blankets," bore in its name a clear reference to the reception centers for the homeless. But there was no way to get in or out of that cage. It was totally inaccessible.

From then on, de Bruyckere traded the steel cages for materials that were much softer, warmer, and flexible—hay, wood, blankets, plaster, and polyester. When she combined them with a metal, she took great care to choose the most flexible one, lead. Her work became less abstract, as for example when she took a simple basket and filled it with leaden roses. "I wanted to open up my work," says de Bruyckere, "open the door to the world out there. I also wanted to explore that wasteland where feelings live, instead of concentrating almost exclusively on theoretical concepts."



Untitled, 1991, metal and blankets



Untitled, 1995, metal and blankets



Untitled, 1995, metal and blankets

But however big the formal differences between the early and more recent work of de Bruyckere may seem, the burden of her story has remained the same. Everything that is brought to life by her has to carry its antipode. It is a load that is heavy as lead, sometimes even literally: her roses are leaden, her houses are cages, and too much faith and love most probably lead to an almost certain death.



Some years ago, de Bruyckere created giant morningsterns for a group show in an elegant park that surrounds a typical old Flemish castle. For ages, those morningsterns—or Goedendaggen, as they are called in Dutch—have had a great symbolic value in Flanders, especially for the nationalist movement: according to legend these thorny balls played a decisive role in de Guldensporenslag, a battle that the Flemish fought against the French oppressor in 1302, and won.

Almost seven centuries later, de Bruyckere's monumental versions of these weapons, forged from galvanised steel, evoked a reality that had been so successfully repressed by ages of gardening, but that was still there, slumbering under well-kept lanes and flowerbeds. A corner of the idyllic park had been turned in the cruel wood it once had been, when Ivanhoe and other users of the morningstar still lived. It was as if de Bruyckere meant to say: for those who can see, those Dark Ages have never been away.

The morningsterns were chained up to the trees, and brought to mind the clogs that prisoners sometimes had to drag in the old days. Somehow they also seemed to express the essence of de Bruyckere's work, since she's always there to clog our memory with images that most of us are only too willing to forget. She's a killjoy, a wet blanket. Whenever we try to whistle away the dark, on our way to a new party, her face keeps reappearing, pale and serious. It says: "Read my lips: no more fleeing."

I Never Promised You a Rose Garden, 1992, reed baskets with lead roses on iron rack



Innocence Can Be Hell, 1995, blankets, wood, and metal





Philip Huyghe

Philip Huyghe

by Stuart Morgan



Three influences in particular can be distinguished in the work of Philip Huyghe. The first is classic Flemish painting, the second Surrealism and the third, that feeling for and knowledge of textiles that pervades the culture of the Low Countries. Yet the past is only one element in Huyghe's thinking; his work is also notable for dramatic contrasts of time and space. For example in *The White House*, faced with a model of an average Belgian house, bisected opened, then mounted at eye-level, the viewer stands between the halves only to be confronted by the image of a naked male: the artist himself, resembling a latterday Christ. Instead of displaying his wounds, however, he is shielding his nakedness by clutching a piece of white rubber on which is printed an illustration of the hole in the ozone layer. The result is a strange phenomenon: the representation of a void.

Huyghe's art thrives on such ideas. Voids, when represented, beget solids. Lying in state in what resembles an antiquated glass coffin, is a pair of life-size metal dishes. Called Joly and Jacqueline and each the

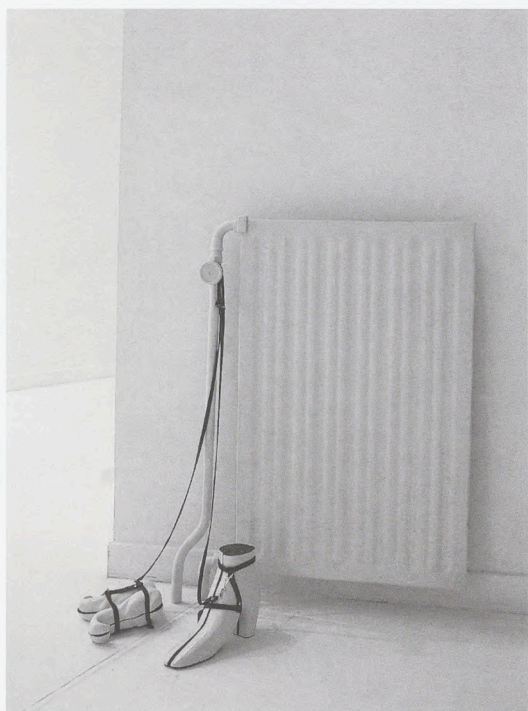
size of an adult person, they are described by the sculptor himself as "the base for creating something." And indeed, with their deckled edges, they resemble cookie-cutters. Huyghe uses these images often, he has drawn them, and has made plaster reproductions and life-size metal versions of these shapes. They give rise to a dialogue on presence and absence and reciprocal relationships. Identical, female and perhaps also dead, Joly and Jacqueline double as their own coffins. Yet in drawings they become islands or continents, and in photographs they can be seen propped against a wall like leaning people.



The White House, 1995, wood, mixed media

The artwork as a surrogate person, empty but prepared to be manipulated and invested (like a ventriloquist's doll) with the personality of another human being is an idea that pervades Huyghe's thinking. Previous work included a series of molds of garments, each cut in half and shown next to half of the same garment reduced in size by 30%. The result was an open invitation to viewers to allow potential for that form to develop in the

imagination. So half of an overcoat resembled a hollow tree stump (for example). Yet as in the case of *Joly and Jacqueline*, however distant the connection from the originals might be, the viewer would recognize in it a human form, the two enjoying a relationship like that of parent and child. Underlying this act of recognition is the perennial question: "Where do we come from?" Not surprisingly, therefore, a similar concern with origin and identity haunts Huyghe's investigations.



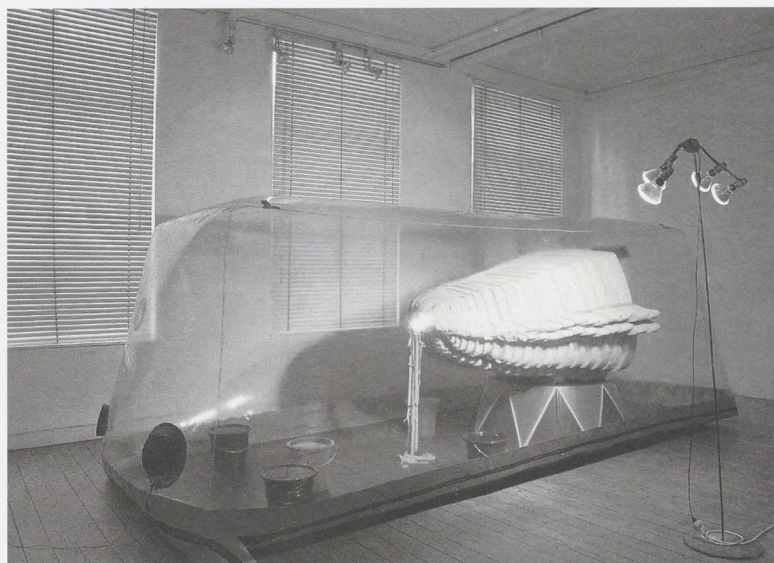
A photograph of a comfortable living room home shows his father, sitting surrounded by his son's work, which mingles with the normal furniture, while another photograph shows a room full of banners proclaiming the apocalypse. *THE END IS AT HAND*, they read. Yet so distant is the threat that each of these carefully embroidered banners has been covered with clear plastic to prevent wear and tear in years to come, witty yet poignant reminders of the frame of mind necessary to prepare for one's own demise, an event which may seem less than apocalyptic in terms of world history yet is of crucial significance to the individual. Sitting among his son's work, Huyghe's father belongs and does not belong. The artworks involve him since it was he who brought his child into being. Yet now that his son has grown up, his sense of estrangement—even bafflement—is obvious despite his fatherly pride and the natural desire to show appreciation.

If there is a tension here, it has to do with the wish for perfection. Yet by definition to be human is to be flawed. Even nature, even Christ

Himself is subject to flaws: there are wounds in the body of Jesus, as there are holes in the atmosphere. Huyghe admits that his aim is to control. Yet there are so many ways in which his attempt to do so fails: the constant reproduction of Jacqueline, which seems to have gained an impetus of its own; the fact of there being two Jacquelines despite the fact that Joly and Jacqueline are identical twins and therefore

indistinguishable; the persistence of the image. Similarly, the scale model of an average Belgian house also presents eternity, severely edited, but obviously the indication of a series. (In Belgium houses of the same type are built separately, not in rows, and are eventually joined by others, though the gaps are filled only gradually.)

The very process of art-making is being examined in Huyghe's sculpture, a body of work based less on originality than on persistence of memory, a classic Surrealist concern. Surrealist images are allowed free rein while the artist, for his or her part, acts as a medium, transcribing mindlessly rather than inventing or even claiming to invent. This persistence confirms the strength of the link between Surrealism and the theories of simulacra which form a recurrent basis for European and American art of the late 80s and onwards. (Consider what Salvador Dali did with Millais' *Angelus*, for example, or his cruel, hilarious portrait of Shirley Temple as a famous monster of film-land. If the *Angelus* never loses its identity, neither does Shirley Temple.)



Huyghe's portrait of his father could be regarded as fullscale satire of glossy magazine articles about the lifestyles of the rich and famous, cocooned in interiors containing artworks which serve only one purpose: to be chic and decorative. In the living-room in question, however, this is not the case. As morbid as they are disturbing, Huyghe's additions could hardly be described as life-enhancing. Nor do they match the decor. The house has been invaded by alien artworks which not only bear no relationship whatsoever to the room that contains them, but also maintain a strange connection with one another. Interior design has been overtaken by the museal, and the overriding metaphor—the metaphor which characterizes any museum, it could be argued—is not of preservation but rather of death. Little wonder, then, that the death mask assumes such importance in Huyghe's thinking. The end may indeed be at hand.

Untitled, 1994-95, mixed media installation



Joly and Jacqueline, 1992-95, aluminum, steel, and glass



Clothes, 1992, polyester

Huyghe's plan to make a death mask of his own mother, sitting in bed, can be regarded as a comment on his own work: sepulchral, yet capable of facing up to problems of mere appearance. As an exercise, a computer analysis of all stages in the transformation of a mouse into an elephant was converted into three-dimensional form and put on display by Huyghe, in an imitation circus ring as if it were a tamed animal poised to perform a trick. The result resembled a strange, unrecognizable cocoon-like form from which some unknown, composite creature was about to hatch.



But Huyghe's homage to the casting process has produced other strange results: hardened garments that resemble hollow tree-stumps of different sizes, the impossible mouse/elephant and other oddities. Yet as the year 2000 approaches, the threat of apocalypse, with the terrifying hybrid creatures described in the book of Revelation seems far less fanciful than ever. The end may well be at hand, yet the danger is of its arrival at an inopportune moment. "We are still looking for Paradise," Huyghe points out, a state of affairs that he regards as constructive. Longing, then, is crucial to his thinking.

This condition of longing parallels the state of existence of Huyghe's work: the molds of costumes, halved with the one half reduced in size by 30%, the mold in the process of being made for his mother's face... In other cultures, molds and originality bore a different relationship to each other. (In ancient Hebrew culture, for example, it was believed that the features of newborn babies had been molded exactly by the shape of the interior of their mother's vagina.) For Huyghe, "You remake or imitate so that you can control things," making a model being one example of control. Yet despite his attempts to grasp the secrets of genesis, his apocalyptic visions in which Christ Himself becomes manifest, Huyghe's problems lack beginnings and endings, remaining ceaseless.

Pray For Us, 1988-89, wax candles



Untitled, 1995, cibachrome photograph

Berlinde de Bruyckere

Born 1964, Gent
Lives in Gent

Education

1981-1986 Sint-Lucasinstituut, Gent

Fellowships and Awards

1990 Laureaat Prize, Jonge Belgische Schilderkunst, Belgium

Solo Exhibitions

- 1988 Galerie Fred Lanzenberg, Brussels
- 1990 "Reflecting on Confinement and Death," Museum Dhondt-Dhaenens, Deurle, Belgium (catalogue)
Galerie S. & H. De Buck, Gent
- 1991 Galerie van de Academie, Waasmunster, Belgium
- 1993 Galerie Joost Declercq, Gent
- 1994 Galerie Brinkman, Amsterdam
- 1995 Sint-Lucaspassage, Antwerp
"Onschuld kan een hel zijn," Openluchtmuseum voor Beeldhouwkunst Middelheim, Antwerp (catalogue)
"Dialog II," Das Belgische Haus, Cologne (catalogue)

Group Exhibitions

- 1986 "Anti-Chambre," Musée d'Art Contemporain, Gent (catalogue)
- 1988 "Affiniteiten," Bogardenkapel, Bruges, Belgium
Galerie Fred Lanzenberg, Brussels
- 1989 "Aspecten 1989," Bruges, Belgium (catalogue)
"Tekeningen door beeldhouwers gemaakt," Bogardenkapel, Bruges, Belgium
- 1990 Zeeuws-Museum, Middelburg, The Netherlands (catalogue)
"Jonge Belgische Schilderkunst," Paleis voor Schone Kunsten, Brussels
"Onbegrensd beeld," Maastricht, The Netherlands (catalogue)
"Monumental III," Malou Park, Brussels (catalogue)
"Monumental V," Kinopolis, Brussels
"Tempels, Zuilen en Sokkels," De Werf, Aalst, Belgium (catalogue)
"Tuin voor beelden," Orangerie, Gent (catalogue)
"Sommeratelier," Messe, Hanover, Germany (catalogue)
- 1991 "Marie-Odile Candas-Salmon, Berlinde De Bruyckere, Christine Dupuis, Maen Florin," Gele Zaal, Gent (catalogue)
- 1992 "Symposium," Hotel Navarra, Bruges, Belgium (catalogue)
"Synergie '92," Vereniging voor het Museum van Hedendaagse Kunst, Gent (catalogue)
Galerie Joost Declercq, Gent
- 1993 "Zoersel '93," Domein Kasteel Van Halle, Zoersel, Belgium (catalogue)
"Kontakt '93," Eupen, Belgium (catalogue)
"Escal-Tussenstop-Stop-over," Musée d'Art Moderne, Villeneuve D'Ascq, France (catalogue)
"Transfer," Sint-Pietersabdij, Gent; Kunsthalle, Recklinghausen, Germany; Palais des Beaux-Arts, Charleroi, Belgium (catalogue)
- 1994 "E + VA," Limmerick, Ireland
"Gent te gast," De Beyer, Breda, The Netherlands
"Beeld in park," Felix Happark, Brussels (catalogue)
"Vista," Breda, The Netherlands (catalogue)
- 1995 "Aspecten 1995," Bruges, Belgium (catalogue)
"La Condition Humaine, een confrontatie," Gent
"The Otherness," Essen, Belgium

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The Flemish Community
The Province of East-Flanders

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- Vuegen, Christine. *Kunstbeeld*: no. 5, 1995.

Philip Huyghe

Born 1959, Ieper, Belgium
Lives in Antwerp

Education

- 1976-1979 Sint-Lucasinstituut, Gent
- 1983-1984 Industrial University of the Belgian Kingdom, Gent
- 1984-1987 Royal Academy of Fine Arts, Gent
- 1987-1988 Stedelschule, Frankfurt
- 1989-1990 Jan Van Eyck Academie, Maastricht, The Netherlands
- 1995-1996 Delfina Trust, London

Fellowships and Awards

- 1986 Prize J. Crowet, First Prize Jonge Belgische Schilderkunst, Belgium
- 1987 Scholarship of the German Academic Exchange Service, Stedelschule, Frankfurt
- 1989 Work Scholarship, Ministerie van de Vlaamse Gemeenschap, Belgium
Artist-in-Residence Cité des Arts, Paris, Residential Scholarship, Ministerie van de Vlaamse Gemeenschap, Belgium
- 1993 Residential Scholarship of Nordrhein Westfalen, Düsseldorf
Work Scholarship, Ministerie van de Vlaamse Gemeenschap, Belgium
- 1995 Work Scholarship, Ministerie van de Vlaamse Gemeenschap, Belgium

Solo Exhibitions

- 1988 Vereniging voor het Museum van Hedendaagse Kunst, Gent
- 1990 Galerie Claus Werth, Frankfurt
Galerie Montevideo, Antwerp
Sint-Lukasgalerij, Brussels
- 1991 Jan Van Eyck Academie, Maastricht, The Netherlands
- 1992 Galerie Art & Project, Rotterdam
Galerie Montevideo, Antwerp
Galerie Lumen Travo, Amsterdam
Theuretz-Bacher, Vienna
Provinciaal Museum Hasselt, Hasselt, Belgium
- 1994 De Brakke Grond, Amsterdam
De Vleeshal, Middelburg, The Netherlands
Galerij Art & Project, Slootdorp, The Netherlands
- 1995 Foncke Gallerij, Gent

Group Exhibitions

- 1986 "Jonge Belgische Schilderkunst," Paleis voor Schone Kunsten, Brussels
- 1987 "Tussen-in," Het Kanaal, Kortrijk, Belgium
"In Delen," Oud Hospitaal, Aalst, Belgium
"Lieu Ancienne Lineaire," Luik, Belgium
- 1988 "Le Musée des Petits Formats," Oud Hospitaal, Aalst, Belgium
- 1989 "Art-Kite," Goethe-Instituut-Osaka, Osaka
Galerie Montevideo, Antwerp
- 1990 Arco, Madrid
Galerie Tanja Rumpf, Haarlem, The Netherlands
"Stad aan de Stroom," Antwerp
"Tempels, Zuilen en Sokkels," De Werf, Aalst, Belgium (catalogue)
"Atlas," De Warande, Turnhout, Belgium
- 1991 Galerie Montevideo, Antwerp
"Art Brussels," Brussels
"Dialogue Sur l'Herbe," De Tuin, Beuningen, The Netherlands
Jan Van Eyck Academie, Maastricht, The Netherlands
"Een keuze van Henk Visch," De Achterstraat, Hoorn, The Netherlands
"Beelden uit eigen collectie," Galerie Art & Project, Slootdorp
"De collectie van de Vlaamse Gemeenschap," Museum van Hedendaagse Kunst, Antwerp
- 1992 "Woord en Beeld," Museum van Hedendaagse Kunst, Antwerp
"Editie Zweetdoek," Vereniging voor het Museum van Hedendaagse Kunst, Gent
- 1993 "Denkbeeld en Werkelijkheid: Zes kunstenaars uit Antwerpen," BASF-Feierabendhaus, Ludwigshafen, Germany; Documenta-Halle, Kassel; Museum van Hedendaagse Kunst, Antwerp (catalogue)
"Zoersel '93," Domein Kasteel Van Halle, Zoersel, Belgium (catalogue)
"Transfer," Sint-Pietersabdij, Gent; Kunsthalle, Recklinghausen, Germany; Palais des Beaux-Arts, Charleroi, Belgium (catalogue)
- 1994 "Editie Vleeshal," Culturele Centra Provincie, Antwerp
"Et Tous, ils changent le corps," Centre Rhenan d'Art Contemporain d'Alsace, Altkirch, France
"7 Vlaamse kunstenaars," Palacio Nacional de Sintra, Sintra, Portugal

Selected Works in Public Collections

Limburgse Investeringsmaatschappij, Hasselt, Belgium
Museum voor Hedendaagse Kunst, Gent
Fonds Régional d'Art Contemporain d'Alsace, Selestat, France
De Limburger, Maastricht, The Netherlands
Academisch Ziekenhuis, Maastricht, The Netherlands

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Checklist

all works are courtesy of the artists

Berlinde de Bruyckere

Innocence Can Be Hell, 1995

blankets, wood, and metal

each: 133 7/8 x 157 1/2 x 157 1/2 inches (340 x 400 x 400 cm)

Philip Huyghe

Untitled, 1995

cibachrome photograph

48 7/16 x 48 7/16 inches (123 x 123 cm)

The White House, 1995

wood, mixed media

53 1/8 x 39 3/8 x 122 1/16 inches (135 x 100 x 310 cm)

Joly and Jacqueline, 1992-95

aluminum, steel, and glass

105 1/2 x 39 3/8 x 35 7/16 inches (268 x 100 x 90 cm)

Photography for Philip Huyghe: Wim Van Nueten



